

take him for all, in all, that shines upon the page of the records of art; the wonderful Raffaele. Who has not heard of his fame, which has for three centuries filled the world—who has not attached some associations of excellence and beauty more or less distinct to his familiar name? The land which gave him birth may be said to have been raised in the scale of nations by the strength and power of his genius, which elevated the standard of art to its climax, and that even amidst the clamours of war: for Italy had been for many centuries the scene of fearful calamities, which had enveloped her states in rapine and conflict, and deluged her fields with blood! And we may here notice that it is not a little remarkable that the arts of peace should have attained their greatest perfection in the very midst of war. It is related of Michelangelo, that while he was executing some of his noblest works, he was strangely interrupted, by being employed by the republic of Florence, after the expulsion of the Medici, to fortify his native city against his former patrons, and that, great as an engineer, as well as in every other department of art and science, he defended the city for nine months. It is related also of Parmigiano, that at the same time (which was on the occasion of Rome being taken and pillaged by the barbarous soldiery of the constable of Bourbon) he was engaged upon his picture of the vision of St. Jerome, now in our National Gallery, and that he was so absorbed in his work that he heard nothing of the tumult around him till some soldiers, headed by an officer, broke into his studio. As he turned round in quiet surprise from his easel, they were so struck with the beauty of the work, as well as with his own calm dignity, that they retired and left him unmolested.

But to return for a few moments to Raffaele; for, although his name is a household word amongst us, and his works, through the art of the engraver, are in every folio, we cannot too often attempt to discover the secret of his transcendent success; and, indeed, if any apology is needed for thus dwelling on his peculiar excellencies, after it has been done by so many and such able hands, we will only say, that it would be considered almost sacrilegious to mention his name, without pausing a moment to do homage to his genius.

He was a painter so consummate in judgment, so accomplished in science, so much admired in the age in which he flourished, his works have been by common consent so cherished through every succeeding generation, and his memory so revered, that it becomes no less a matter of merit in the estimation of his votaries to dwell on the praises he won, than on the reasons which led to his great distinction and success.

He carried to the highest perfection that union of beautiful mental perception with superlative mechanical skill which constitutes the complete artist. Genius incontestably belonged to him, for in every subject he handled, the demonstrative acquirements of art lie hid beneath the purest character of nature. He possessed to an extraordinary degree the power of displaying in his works the virtues that adorn, and the vices that degrade, humanity; the grace and tenderness of the female character, with the energy, the activity, and the vigour of man. His works appeal by the purity of their sentiment to the best sympathies of our nature; they strike some key note in the mind of every intelligent observer, the vibrations of which cannot but be productive of an elevating and refining influence.*

Such were the men who prepared, and such was the genius that raised to its height the fabric of modern art.

These were the days of the greatest prosperity art ever knew, when princes and potentates considered themselves happy in the possession of the friendships and favors of those who practised it. Such was the brilliance and splendour it had reached in the beginning of the sixteenth century.

The stream of modern art had flowed on, dating its rise so far back as the days of Cimabue, in the thirteenth century: it had rolled on, gathering, age after age, strength

and volume and fullness, enlarging its bounds and deepening its channel; until under the auspices and protection of the Medici, it had become a mighty stream, reflecting on its limpid wave the beauties of nature on every side, and taking its majestic course through Italy, the garden of the earth!

And here, let us not be told that these are subjects of little consequence to the artists of Britain in the present day; let it not be said or thought, that it is enough for them to pursue their professional labours from day to day with such advantages as the times or circumstances supply, without examining, either closely or superficially, the causes which led to the great perfection achieved by the painters of a departed age. It is to be feared that the ideas of artists on most subjects are far too circumscribed; and that they seldom look beyond their studio walls for information. They forget the practical lesson conveyed by that eloquent passage in Dr. Johnson's *Rasselas*, in which he enumerates the qualities a poet must possess, and which are so equally necessary for the artist, that we may be excused for quoting it:—"To a poet," he says, "nothing can be useless: whatever is beautiful, whatever is dreadful, must be familiar to his imagination. He must be conversant with all that is awfully vast, or elegantly little. The plants of the garden, the animals of the wood, the minerals of the earth, the meteors of the sky, must all concur to store his mind with inexhaustible variety; for every idea is useful for the enforcement or decoration of moral or religious truth; and he who knows most will have most power of diversifying his scenes with remote allusions, and unexpected instruction. But the knowledge of nature is only half the task of the poet: he must be acquainted likewise with all the modes of life; this character requires that he estimate the happiness and misery of every condition; observe the power of all the passions, in all their various combinations; and trace the changes of the human mind, as they are modified by various institutions and accidental influences of climate or custom, from the sprightliness of infancy to the despondence of decrepitude." T. F. M.

DISTRICT SURVEYORS' FEES.

REFEREES' AWARD.

IN a requisition received by the official referees from Mr. Meears, of Wandsworth, builder, it was set forth that he had recently built a cottage, together with a washhouse consisting of one story, and communicating with the cottage; and that the foundations and footings of the washhouse were put in at the same time with those of the cottage, and a portion built with the back wall of the cottage; but the roof was not on the washhouse until twenty-one days after the main roof of the cottage was on; and that in erecting the said cottage it was necessary, or required by the district surveyor, to raise the party-wall of the adjoining house (late Forster's) on the west side thereof, above the roof of the cottage, and that it was also necessary, in erecting the external side-wall on the east side of the cottage, to cut off the ends of the rafters forming the overhanging eaves of the house adjoining to the cottage on the east side thereof (occupied by Zeeley). It then set forth that the district surveyor of Wandsworth in respect of these works, had charged four several fees, amounting in all to the sum of 6l. 10s., according to the following account:—

	Rate.	
New building, 1st class, exceeding in area four squares.		
Roofed in 27th May	3rd ..	£2 40 0
Addition of attached office to ditto		1 5 0
Alterations (late Forster's) 1st class party-wall	2nd ..	1 10 0
Alterations, roof, walls, and gutters (Zeeley's)	3rd ..	1 5 0
Total		£6 10 0

The builder requested the referees to determine,—

First. The rate of the cottage. Secondly. Whether the washhouse, called an "attached office" in the bill, is not a part of the said cottage; or whether the same is to be distinctly rated, and to which of the fees, in the Act

appointed, if to any, the erection thereof is liable. Thirdly. Whether the operation of raising the party-wall on the west side of the cottage, as before described, is an alteration of the adjoining building for which any fee is provided by the Act besides the fee for the erection of the said cottage. And fourthly, whether the operation of cutting off the ends of the rafters to the building on the east side, is an alteration for which any fee is provided by the Act, besides the fee for the erection of the said cottage.

At the hearing, the district surveyor admitted that the cottage was by area a building of the third rate of the first class, and was not built with walls of the requisite thickness for that rate, but with walls of the thickness of 9 inches, as required for buildings of the fourth rate of the first class, to which rate the cottage was at first supposed to belong, according to the notice given to the surveyor; and the surveyor stated that the washhouse consisted of one story only, communicating with the ground story of the cottage, so that there was no back way out of the cottage but through the washhouse.

The referees determined,

"First, that inasmuch as the said cottage, exclusive of the said washhouse, covers more than four squares, and not more than six squares, in area, and is not more than 52 feet in height, and does not contain six stories, the said cottage is a building of the third rate, of the first or dwelling-house class.

Secondly, that the said washhouse is not an attached building to be distinctly rated, and for which a distinct fee would be payable; but is an office belonging to and forming part of the said cottage, and not to be included in ascertaining the area thereof according to the rule of schedule C, part I., of the Metropolitan Buildings Act in that behalf; and that such washhouse was commenced and carried up with the said cottage, within the meaning of the said first-mentioned Act, and is not an addition made after the completion thereof, and that no fee is payable to the district surveyor for the supervision of the erection thereof, besides, or in addition to the fee provided by the Metropolitan Buildings' Act, for the building of which it forms a part.

Thirdly, that the raising of the party wall between the said cottage and the building thereto adjoining on the west side thereof, to the requisite height above the roof of the last-mentioned building, is not an alteration of that building within the meaning of the Act; and that the supervision of such operation is a special duty or service required by the Act to be performed by the district surveyor; and inasmuch as such duty or service has been performed incidentally to the building of the said cottage in respect of which another fee may be payable, it would not be lawful for the said district surveyor to receive any fee for the same in pursuance of the provision of Schedule L, of the Metropolitan Buildings Act in that behalf."

Fourthly, as to the operation of cutting off the ends of the rafters, and forming a gutter to the building on the east side of the said cottage, the same as the last.

"And we do hereby further determine and award, that inasmuch as the said cottage has not been built to every respect agreeably to the directions of the Metropolitan Buildings Act, certain of the inclosing walls thereof being of the thickness of 9 inches instead of 13 inches, as prescribed by the Statute for buildings of the class and rate to which the said cottage belongs, it is not lawful for the said district surveyor to receive any fee in respect thereof."

The costs, 2l. 12s. 2d., to be paid by the district surveyor.

BRISTOL.

NEW sewers are being constructed in the streets of Bristol to a considerable extent, and not before they were wanted. The shape adopted seems to us a bad one,—if we may judge from one specimen we examined the other morning when in that city. The bottom is very wide and nearly flat,—better adapted for retaining deposits than facilitating a quick and cleansing discharge.—Our advocacy of the restoration of the ancient High Cross may have been not unavailing. A meeting of the subscribers to the proposed fountain was held last week, when it was resolved to postpone this project, and to obtain subscriptions for erecting an exact copy of the old cross in College-green, at a cost of about 500l.

It is to be hoped that an efficient architect will be employed.—A new market is being built, and has the roof nearly on. Some ponderous iron-girders forming the centring, and providing abutments for stone arches, give the

* After these illustrious names, followed those who completed the magic circle of art, who applied and directed their powers to decorate the "established system," and by whom the refinements of taste, grace, sentiment, colour, adorned beauty, grandeur, and expression." These were Titian, Corregio, and others, whose names will be familiar to all.